

I. The simple structure - a minimalist rendition of Sirohian formalism

There is a simple structure to Sirohianism, it is a fundamental tenet that there is a subject. This subject is simply a leader. He is then part of a party, which is the fidelity-operator, which axiomatizes the process of the leader, into a demonstration, or a principle. This then is an articulated subject with an anti-graph that is a complex number of lines passing through the subject. Then there is a mediation of the dialectical process, or the episteme, and its transcendental subject and object in an encyclopaedia. All of this is how Sirohi is so far received, except there is truth. It is the formalism, of this process -

A. Worlds and Ideas of Worlds

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B. Models and music

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C. Intersections as episodes

This means that there is a world, an idea of music which is jazz music, and the intersection of jazz and worlds, as finally an articulation of Miles Davis' Shh...Peaceful, which then creates a model - there is a line its virtual resonances, and progressions and even an ensemble that is practical in a pure virtual tonality, which then creates a speculative ensemble of practices, and even has a gradient of simple tonalism, which meditates on the object of a simple blues-scale tone, which is rendered into a world-criticism of how there is no jazz criticism applied to black rights in the conceptual line of a people, which is one. This means we have to articulate the process of jazz 4/4 to a syntax of movements of hysteria, which are dependent variables.

II. From Models to the Sequence of an Encounter

I am walking on a road. I then run into a corner apartment block in Brooklyn. Here I go up the stairs, and knock on the door. In the house, I find a woman. She is a model. I then articulate this as the basic Sirohian psychoanalysis, it is to have a jazz avant-garde structure to life, which is then the pure world. Here I lapse into pure worlds of Sirohian philosophy and literature - In the pure world, I am in a room, and in a house in Brooklyn teaching black people some essential structures of the jazz meter, and even theory. I am also in a pure world, part of a constellation of women who are models in Elle Magazine, where I am dramatising a dance with them. In pure world criticism, I feel the world is not this pure jazz meter, it is mainly atonal with some reflections of tonalist lives in a small group or set of social groups called interstices and philosophy affiliates. Outside this public world, is a pure world of workers, and their movements in Trotskyist winter revolution. I claim there are two pure worlds so far - Trotskyist Russia in the period from 1905 - 29, and even some meditations on Sirohi's theatrical set pieces, or theatre works performed by Act One in India and France in the period 2020-23, so far.

IV. Psychoanalysis and Object a

What is Object a? A unique constellation of parallax objects. Including praxis, philosophy and heroism.	Sirohi, Trotsky.
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This unique constellation is only two pure worlds so far, and it means that there is a constellation in Trotskyist periods of only a experimental oeuvre of praxis, without philosophy or dialectical materialism, this asymptote is then received in its pure state in Sirohian philosophy where praxis also exists. This second meter of jazz pure world is models and sex, with Sirohi himself in his existential

singularity as well as life, because here the objects are not as he thinks purely fantasmatic interstices of the unique combination of minimal and interspace in some utopian world, but our this world itself, because the real is on the side of the fantasy. Sirohi will meet them one day and say to her, “Abre los ojos.” This means that there is this fantasmatic structure to the whole of the second pure world, not that there is no world, only a brief encounter, not lasting, but a lasting encounter, that is not brief, because there is a pure constellation or point-world in this constelacion.

So, in the opposite sense, not that there is Sirohi in a constellation with women, but women in love with Sirohi, because the pure world is not a utopian horizon within which to live as inadequate world, but that that pure world is the real structure of this simple subjective truth.

Pure worlds - Finally a jazz meter, improvised in blues tonalism, or a equinox in theatrical renditions of heroism in Jessica Moss' symphony. These worlds are idealised fragments of a lived simplism.
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Idealism integrates with simple flat worlds, as their general mathematical event, a pure coffee in a cafe in blues tonalism as the Ideal fragment which then is ideal and material, in pure world opposed to real world, as its interstices - object a.
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